

THE Gateway

University of Nebraska at Omaha

The politics
of MTV,
see page four

Destiny of UNO programs still up in the air

By CHRIS MANGEN

The Regents approved the UNO faculty contract, so that means that the Writers Workshop, the Teaching the Hearing Impaired Program and the Black Studies Department won't be cut, right?

Well, not exactly.

Chancellor Del Weber said at the April Regents meeting that the programs would still be under review, and could be cut in the future.

Why? Otto Bauer, vice chancellor of academic affairs explained. He said the proposed cuts in the three programs were originally to be implemented under the 2 percent reallocation plan, which is designed to move money from low-priority to high-priority areas.

But when the Regents rejected UNO's first proposals for the cuts ordered in case the UNO faculty again went to the Commission on Industrial Relations to settle its salary dispute, the three programs were put on that cut list.

Now that the cuts don't have to be made to pay for salary increases, the programs could be put back on the 2 percent reallocation cut list.

When contacted Tuesday, Bauer was at work on the proposals.

"I'm trying to sort it out right now," I'm

working hard, Bauer said. The vice chancellor said he is trying to make decisions to please the most people possible, but the cuts will have to be made someplace.

"I'm trying to keep flexible," he said.

Meanwhile, the fate of the three programs given a reprieve by the Regents earlier this month is still up in the air.

That bothers Bernard Kolasa, who headed the Save the UNO 21 Committee. "I'm a little disappointed that the Regents or the administration didn't settle it once and for all," he said. "They left it hanging."

"It probably would have been more appropriate . . . to say this exercise is over, but we're still evaluating, and cuts could be made in the future."

But, Kolasa said, the important goals, having the faculty contract approved and not cutting the three programs, at least for now, have been achieved.

And that's why "for all practical purposes, we have disbanded," he said. Kolasa said he wasn't sure if the activities of "Save the 21" had any effect on the Regents' decisions.

"We would certainly like to think we had

some impact on it," Kolasa said, but he added a lot of factors affected the decisions.

"I think the big turnout for the hearing had a tremendous impact as well," he said.

Kolasa said some good might have come out of the proposals to cut programs.

"Certainly there is more of an awareness among Omaha community members that UNO is a part of that community. That point was brought home," he said.

Kolasa added that the greater public awareness could promote discussion of the University's role in the community, and labor-management relations at UNO.

But for now, the Save the UNO 21 Committee no longer exists. Walks in front of the Epley Building during the early morning rush hours ended March 23. That was the day the professors voted to accept the contract the Regents subsequently ratified.

The contract, which calls for an eight percent raise for faculty over the 1983-84 and 1984-85 years, was the first the American Association of University Professors had negotiated.

Although approval of the contract means no cuts have to be made now. Julien Lafontant, chairperson of the Black Studies Department,

has said he wants the department reduced to a program.

Members of the black community, however, have opposed the move, and the NAACP has threatened to boycott NU sports programs if the change is made.

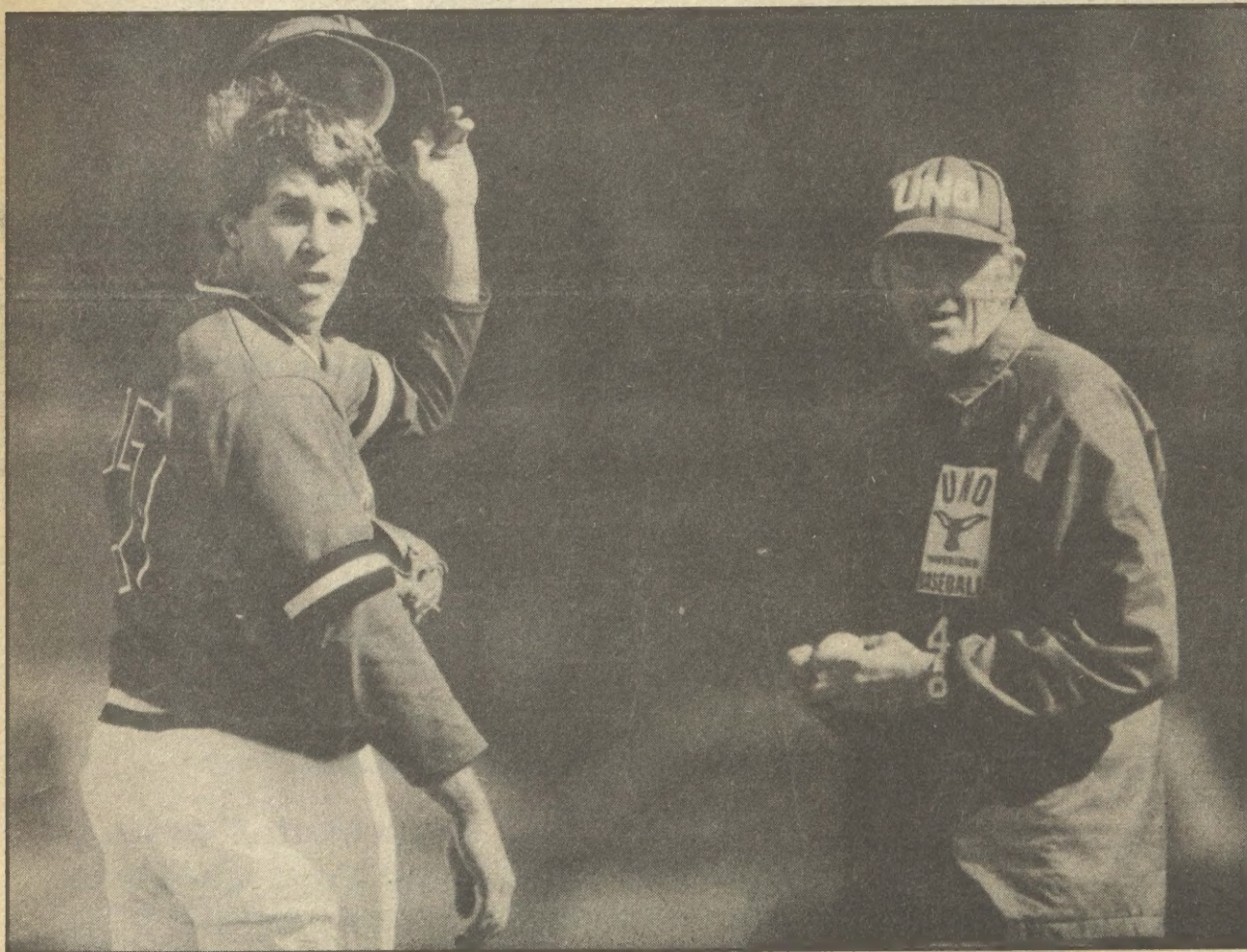
The Teaching the Hearing Impaired Program was damaged by the talk of cutting the program. Barbara Luetke Stahlman, the head of the department, said she will leave this fall to accept a similar job at Northern Illinois University.

Richard Duggin of the Writers Workshop said he is uncertain what will happen to his program. "Nothing's totally settled yet," he said.

He said the program will probably remain under the jurisdiction of the College of Fine Arts. He said he hopes to retain both the poetry and fiction majors.

He is also hoping for the "cementing of the second full-time position." He said the workshop has been using part-time instructors to fill the position.

"It certainly is not as bad as it looked a month ago," Duggin said. "It looks sort of positive that we'll be able to stay around and continue to do some positive things."



Bowing out

Kenneth Jarecke

Coach Bob Gates replaces UNO pitcher John Weatherly during Tuesday's 8-7 loss to Creighton. The Mavs came back to win the nightcap 7-3. For story, see page nine.

Arts center renamed for Willis Strauss

The UNO Performing Arts Center has been renamed the Willis A. and Janet S. Strauss Performing Arts Center. UNO Chancellor Del Weber made the announcement at a UNO dinner honoring Willis Strauss last week. Strauss is the retiring chairman of InterNorth.

Weber said the Strauss' have had "an extraordinary involvement in and impact on Omaha and our campus." Strauss has led various fund drives for the University. He recently was chairman of the UNO Diamond Jubilee Committee.

David Shrader, dean of the College of Fine Arts, said the renaming of the Performing Arts building was appropriate because, "In this town Mr. and Mrs. Strauss have been responsible for a lot of the quality arts we have."

About 230 people attended the dinner which featured testimonials by civic and business leaders associated with Strauss. Mayor Mike Boyle presented Strauss with a "Spirit of Omaha Award." This is the second time the award has been given.

The "Friends of Mr. and Mrs. Strauss" honored the couple with the presentation of a Casavant organ. The organ was originally planned for the center's recital hall, when it was built in 1972. It was not included at that time because of a shortfall in appropriations by the Regents, Shrader said.

Shrader said the recital hall was designed with space for the organ. Its exclusion "emasculated the building," he added. Without the organ, Shrader said, the acoustics in the hall were "far too live."

Installation of the organ should be complete by summer 1985, Shrader said. "Then the acoustics should be perfect."

Shrader said the organ was worth \$350,000, because its specifications were made years ago when it was first ordered. The 32-pipe organ has three keyboards.

Strauss and his wife were surprised by the dedication. "Why didn't you tell me about this?" Strauss asked his wife. The couple had returned from Florida to supposedly attend a meeting of the Diamond Jubilee Committee. "The best thing about it is it (the center) shares my wife's name, Strauss said.

Remodeling could be cure for bookstore congestion

By KEVIN COLE

A new chapter in the history of the UNO bookstore will be written this summer when the store is remodeled for the first time since it moved into the Student Center in 1972. According to bookstore manager Mike Schmidt, the changes will be aimed at relieving congestion in the store.

Schmidt said when it is finished, the bookstore "will be a better functioning store." He said the number of cash registers will be increased from eight to 12. "With a little adjustment, we can reduce the amount of congestion in front by adding two or more cash registers," he said.

Don Skeahan, director of the Student Center, estimated the project will cost about \$200,000. He said the renovation is a high-priority assignment. "It is extremely important that the building be maintained and kept up," he said.

"It should be pleasant for the student. They have to spend a lot of their time here."

Skeahan said a design expert was consulted and three main changes are planned: replacing outdated fixtures, shifting candy and cigarettes to another area of the building and adding a customer service counter.

Schmidt said all textbooks will be located in the basement and store offices will be consolidated on the upper floor. Carpet will also be added to the store, he said.

Moving all textbooks to the lower level will provide more room to spread out the other items, such as clothing and art supplies upstairs, Schmidt said. The textbooks will be located on new shelves that can hold more books and save space, he said.

By removing the candy counter and giving some of the cashier's duties, such as refunds, to the customer service counter, students

won't have to wait as long to buy books and other supplies, Schmidt said.

"We can increase the number of cash registers and reduce the cashier's duties," he said. "That way, the students won't have to stand in line a long time to check out."

The candy and cigarettes will be moved down the hall into the lounge area across from the Donut Hole, Skeahan said. The Student Programming Organization's video machine, which is located in this area, will be moved to the area near the gameroom, he said.

The customer service counter will feature a book drop to allow students to sell back books in the bookstore, rather than in the Donut Hole, Skeahan said.

If work begins in June, the remodeling should be complete August 1, Schmidt said. "Hopefully, we'll arrange the construction so there is no close-down and we don't inconvenience our

customers," he said.

Skeahan, Schmidt and Al Karle, the manager of building services in the student center, have been working together to plan the renovation. "We've worked out a plan to minimize disruption," Skeahan said.

Skeahan said the bookstore improvements are consistent with other refurbishings in the Student Center. He said the improvements began about two years ago, with a hallway project to fix up ceilings and carpet on the second and third floors, and continued with repairs to the roof and remodeling of the Mav dining room last summer.

"The physical renovation and improvement of the facilities is a long-term capital investment," Skeahan said.

Schmidt agreed. "If you don't update it as you go along, you are going to have an obsolete building," he said.

Earthlings now able to send greetings to outer space

By BETH DeMERELL

How would you like to reach out to the stars and planets and interact with intelligent life? Spaceshot, presented by Teleplanet Services, Inc., now offers a link to the Great Beyond.

The first telecommunications service of its kind, Spaceshot uses a complex, state-of-the-art computer and radio transmission system to beam messages of 25 words-or-less directly to any of the nine planets in the solar system, to 17 specific stars or other galaxies, or into deep space at large, according to Stan Kaplan, president of Spaceshot.

"Stan came up with the idea; it started mainly as a greeting card novelty idea and then other aspects arose," said Patricia Smith, Spaceshot spokesperson.

Technically Teleplanet Services claims serious and extensive research underlies Spaceshot's capabilities. The company has drawn upon the expertise of radio engineers, astronomers, computer programmers and experts in the field of historical, mystical and astrological traditions, Kaplan said.

Kaplan expects Spaceshot will appeal to three different markets: "People who want to send an unusual message or greeting card to someone, those who want to interact with space and reach out to intelligent life and those, like astrologers, who believe they can tap into the energy fields of the planets."

A spaceshot can be used to send a message to the planet that corresponds to the date of birth, energy of the body or condition of the weather, which is explained and shown in a map and booklet that accompanies each Launch Kit.

Kaplan says an introductory Spaceshot Launch Kit, which costs \$9.98, explains how and why Spaceshot works. The kit includes an informational booklet, an eight-color wall poster with

a special planetary index to help select the correct place to send a spaceshot, a free introductory launch form on which to write the message, and five additional launch forms for future use.

Individual spaceshot messages can be launched for \$5. A photograph or drawing can also be sent, Smith said.

Each spaceshot message is forwarded with a certificate for the intended recipient, Kaplan said. The certificate bears the sender's name and message, as well as the expected time of

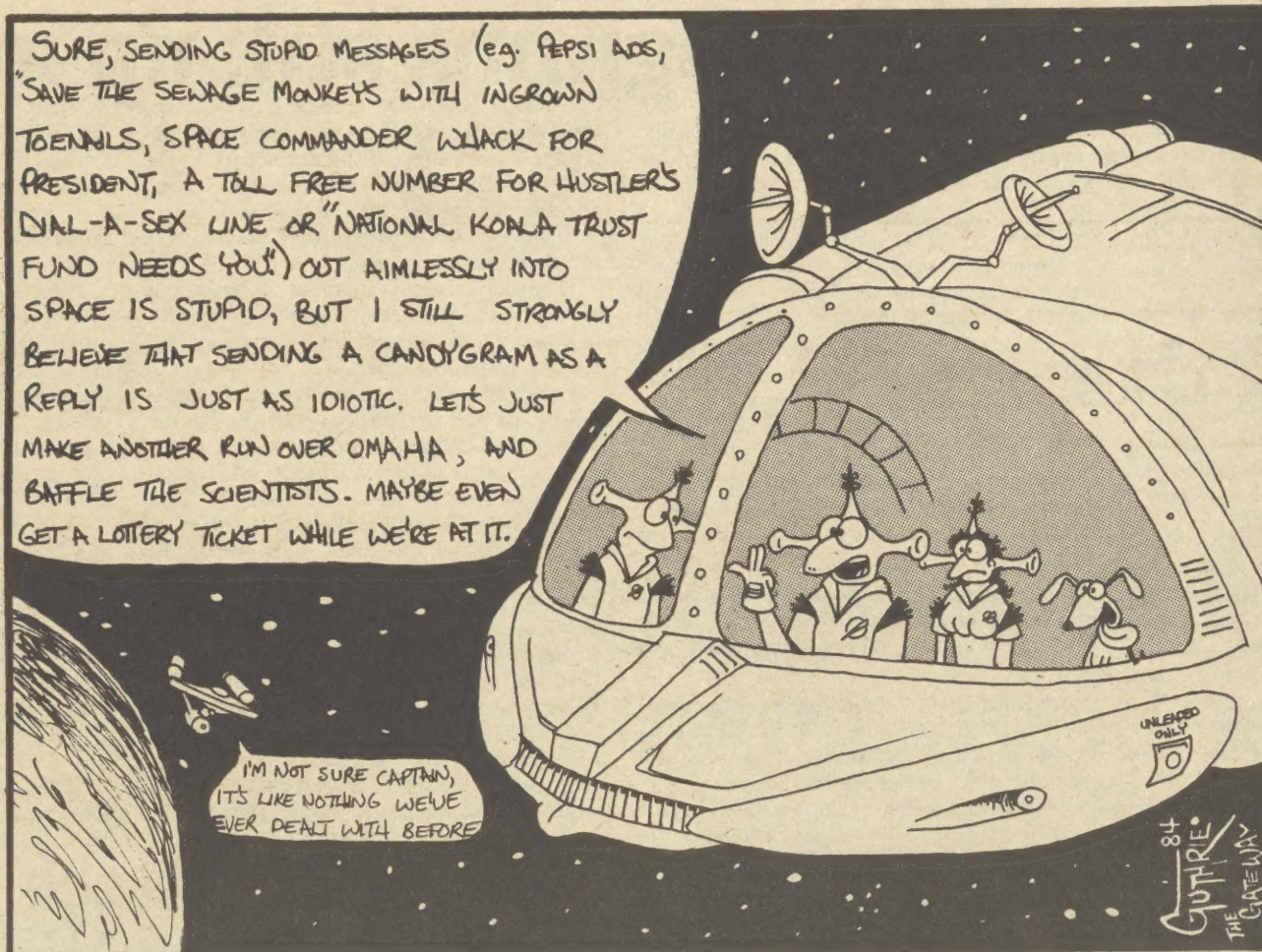
Spaceshot messages or pictures are sent in a binary digital transmission format — a universal computer language that any intelligent life should be able to differentiate and understand, according to Kaplan.

"Instead of sending the predictable Valentine's Day card," Kaplan said, "someone could send a Spaceshot message to Venus that says, 'See how far I'll go to get the message across that I love you!'"

National advertising for Spaceshot will begin May 1, at which time the first messages will be sent into space. Smith said the response to public mailing so far has been large and enthusiastic.

Here are a few of Spaceshot's possible target's and their area's of influence: The Sun — a direct link to a person's inner center and sense of well-being; the Moon — a tie to emotions feelings and moods; Mercury — an embodiment of the mind and all mental endeavors; Venus — an inspiration for all self-expressive and romantic interludes. Mars — a booster for energies for special opportunities and adventures; Jupiter — a source of encouragement and energy for areas of growth and personal gain; Saturn — an aid to greater concentration and discipline and enhancer of sense of control and caution; Uranus — sudden change, invention and rebellion; Neptune — a source of mystery and things difficult to fathom or observe; and Pluto — a representation of things erratic and uncontrollable.

So, for those unable to book a seat on the next Space Shuttle, sending a spaceshot is the



arrival, Smith said. "We try to send the message on the specified date, but if the windows are not in alliance at the time, we send it as close to the date as possible. After it is transmitted, the certificate is sent."

next best thing to being there.

Spaceshot Launch Kits are available for \$9.98 from Teleplanet Services, Inc., P.O. Box 439, Sudburg, MA 01776. The price will increase to \$12.98 within the next few months, Kaplan said.

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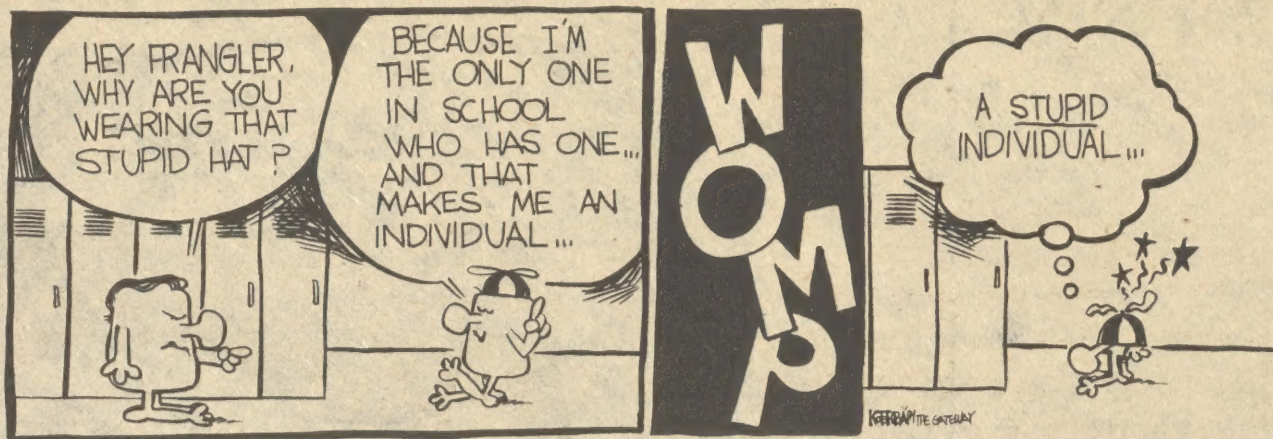
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Comment

That guy's got nerve

The incident could be called the Sinatra Snub. Omaha World-Herald columnist Steve Millburg revealed Monday that Governor Kerrey wanted to meet Frank Sinatra, but the singer declined.

What nerve! Kerrey had apparently even gone to the trouble of planning a small reception at the Governor's Mansion.

Didn't hear about the shocking incident? Well, don't be surprised. The item was not mentioned until the eighth paragraph of Millburg's column. It was tacked on at the end of the bit about Sinatra, like Millburg mentioned it only because he felt compelled to.

The coverage is unlike the treatment the local newspaper gave the Kerrey-Debra Winger romance at first. Some criticized the paper for the prominent display of the latest poop on the romance.

Nebraska isn't exactly seen as the most glamorous state by many people in other parts of the country. So naturally the media like to play up anything even close to glamorous or Hollywoodish that happens here (look at the coverage the local media, including The Gateway, gave tryouts for the Playboy club).

I think most Nebraskans would have to admit that they felt a twinge of state pride when Kerrey and Winger started dating. I hate to admit it, but I did, too (perhaps for the first time, except during a Nebraska football game).

Perhaps it is fitting, then, that Sinatra did meet Nebraska Athletic Director Bob Devaney backstage.

But I kind of feel sorry for Kerrey. He's probably feeling pretty stupid for letting out the fact he was hoping to meet Sinatra. If he had just kept quiet, no one would have known he was rejected.

I, for one, am glad that at least in Omaha the media are willing to downplay his mistakes.

And hey, I bet Frankie doesn't get invited to Kerrey's inaugural ball after he's elected president.

—CHRIS MANGEN



Neurotica

By Karen Nelson

Political video

Not wanting to be left out of the election year excitement, Neurotica commissioned the firm of Hoffman, Washburn, Martin and Corliss-Hampton to do a presidential preference poll. According to pollster Dorothy W. Washburn, the results of the first Neurotica poll are unique.

"This is the first presidential poll we ever did that Michael Jackson won," she said.

According to Washburn, the poll started out to be a typical presidential preference poll: "If the election were held today, would you vote for Gary Hart, Jesse Jackson, Walter Mondale or Ronald Reagan?" But when 90 percent of those polled replied "Michael Jackson," she had to take a second look at the results.

"At first, I thought people were getting Jesse Jackson and Michael Jackson confused," she said. "Then I read the question we were asking our sample more carefully. Because of a computer error, the question actually read, 'If the election were held today, would you vote for Boy George, Michael Jackson, Mick Jagger, John Lennon, John Cougar Mellencamp or Rick Springfield?'"

In the meantime, music fans were being asked which presidential candidate would be considered the greatest rock star of the '80s.

"Even with the error, the response for Michael Jackson was so great, we decided to combine the two lists and ask people their choice for President. Not only did Michael Jackson wipe out everyone else, but *all* the rock stars did better than their political competition by a wide margin."

Boy George took second place in the Neurotica poll. Jagger and Lennon tied for third place, Springfield was in fourth place, Mellencamp took fifth, with the regular candidates tying for sixth place.

"As one of our early respondents, a student at Westroads Heights Junior High, told us, 'Like, I mean, I don't know what these guys look like, you know? But everyone knows what Michael Jackson looks like. You can't miss him in a crowd.'"

"After reading this answer, it came to me. Why not package politicians like rock stars? According to our polls, issues no longer count for much."

Instead of the usual ads showing the candidate standing in front of the Capitol or sitting in an office, Washburn suggested modeling ads after rock videos.

"Each candidate could come up with a song with a good beat, something you could dance to after the election is over. This is one I wrote for Walter Mondale, although he hasn't approved

it or anything."

The scene is one of those smoky and mysterious parts of nowhere that often show up on rock videos. A pasture with cows can be seen off in the distance. Suddenly, a man resembling Walter Mondale rises from the mist. He is wearing a red, white and blue sequined body stocking. He begins to sing to the tune of David Bowie's "Fame" . . .

MONDALE: Beef!

Where's the beef, where's the beef, where's the beef?

Beef, beef, beef, beef, beef.

Beef!

No, Hart or Jackson don't got it.

They just have lots of bull.

Is it any wonder

That Mondale's got the beef now?

Mondale's got the beef, beef, beef, beef, beef.

Washburn switched off the video.

"By the way, in the original poll — the one where Hart, Mondale, Jesse Jackson and Reagan were nominees for rock star of the '80s? — Jackson and Hart tied for first place. Jackson for all the obvious reasons, and Hart because a lot of people thought he once sang with Tom Petty."

Letters

Dear Editor:

In this era when women are speaking out against the injustice they suffer in a male dominated society, it is inconceivable that local feminists are going to allow a few fat businessmen to reverse whatever progress has been made recently by bringing a Playboy club here. Perhaps feminist activists feel that Playboy is so old-fashioned that it no longer poses a threat and isn't even worth picketing against? But Playboy has always stood for one thing, the portrayal of women as mere sex objects. I am surprised at the warm and sometimes enthusiastic reception it has apparently engendered among Omaha's population (including favorable articles and ads in The Gateway.) Where's the protest?

Maybe people believe a Playboy club will put Omaha into the "modern age"? No way. Instead, it will plunge the city back into the past. Playboy clubs have been closing all over. Now, this archaic institution of female exploitation has managed to perpetuate itself in the Midwest, an area noted for embracing trends after they have already become obsolete on the coasts. Why should the rest of us be glad about that?

Of course, it's true that Playboy clubs are nothing more than another place to go and have a drink; and that the hostesses are no different than waitresses in any other bar or restaurant (aside from their silly uniforms), yet I feel that the men who will go there will be going mainly for the thrill of sexual titillation. Otherwise, why go to a place named after a magazine that features pictures of nude women rather than choosing another establishment?

Anyone who does not perceive the threat to women that Playboy poses should see the movie "Star 80". The film exposes the entire Playboy system as nothing more than a high-priced distribution center for women with the proper male-desired attributes.

Fred Cook
UNO Student



The Gateway

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Movies

Slow-moving 'Swing Shift' is low on production value

"Swing Shift" is a movie that needs something more. It has occasional good acting, fine sets and good big-band era music, but it stalls. You can leave the movie at any time to get more popcorn and not be too worried about missing anything.

The movie is predictable and lacks a crisp dialogue to keep the viewer glued to the screen. "Swing Shift" is not a bad movie, however. In fact, it's an above-average film.

"Swing Shift" is the story of war bride, Kay Walsh (Goldie Hawn), whose stiff and conservative marriage is interrupted by the bombing of Pearl Harbor and the start of World War II. Kay's husband, Jack (Ed Harris), enlists immediately, and she is left alone for the first time since their high school marriage.

Against the wishes of her husband, Kay takes a job at the local MacBride Aircraft Company. At the plant she meets Lucky Lockhart (Kurt Russell), an aspiring jazz musician with a heart problem that kept him out of the service. She also meets Hazel Zanussi (Christine Lahti), her nextdoor neighbor who quit her job as a dance hall singer to work for the war cause.

What follows is frequently predictable, sometimes moving and not often funny. Considering the comedy potential of Hawn, this is unexpected. Writer Rob Morton has left this movie relatively free of laughs.

But Hawn uses the opportunity to expand her potential as a dramatic actress. Her performance is so far removed from past roles, such as the air-headed Private Benjamin, that it is sometimes hard to believe the amount of emotion she can stir.

Equally impressive is the work of Kurt Russell. The peachy-faced boy who starred in numerous Disney films, such as "The World's Greatest Athlete," has come a long way. In "Swing Shift," Russell continues to build on the quality acting he established in "Silkwood."

He's convincing as the rough and rugged Lucky. His scenes as a trumpet player convinced me he actually plays trumpet.

The best performance of the film, however, is that of Lahti. Her past performances include Al Pacino's girl friend and fellow attorney in "... And Justice For All."

As Kay's mysterious neighbor, Lahti is self-assured, sultry and brash. Kay's husband, Jack, assumes Hazel is a prostitute, but Kay, fascinated by her neighbor's fancy dresses, assumes she is a singer.

In scenes with both Hawn and Lahti, Lahti is the dominant presence. Her coarse personality hides an inner hurt. "Show-time" viewers can catch Lahti on the tube as the doctor who becomes emotionally involved with her patient, Richard Dreyfuss, in "Whose Life Is It Anyway?"

The film can also be credited with having the most original



Mixed emotions . . . Kay Walsh (Goldie Hawn) and Lucky Lockhart (Kurt Russell) share a tender moment in "Swing Shift."

names for movie characters. Among them, Biscuits Toohey (Fred Ward), who plays the compassionate manager/boyfriend of Hazel.

The dull dialogue receives skillful editing, including vintage footage of post-war propaganda films. The black-and-white footage shown to the women workers breaks up the slow-moving storyline. One memorable clip explains how workers will be able to quit their jobs when the men come home, and return to their

"normal" lives as housewives.

The use of these clips and the portrayal of the women on the job highlights the progress of the women's movement today.

"Swing Shift" will appeal to people who were a part of that time period, as well as those who wish to know more about it. Rated PG, "Swing Shift" is showing at the Westroads 8 and the Orchard 4 Theaters.

—KENNY WILLIAMS

What's Next

The Career Development Center is sponsoring a Summer Career Institute again this year. The Institute is composed of two workshops, one for currently enrolled high school students, the other for incoming freshman, as well as other undergraduate students concerned about choosing a college major or career.

The workshop for college students will run 9 a.m. to noon on Thursdays during the first day session and may be taken for one hour of credit. Cost is \$18 (plus tuition if taken for credit.) For more information, contact Lois Deily at 554-2409.

Cambridge Casino

The Beta Alpha Psi National Accounting Fraternity will hold a Casino Night, tonight, at 8 p.m., at the Cambridge Apartments, 96th and Ohern. Included will be snacks, beer and prizes to be auctioned off at 11 p.m. Tickets are on sale on the second floor of CBA for \$3, and in room 408-0 of CBA. Tickets will also be available at the door for \$3.50.

Featured soloist

Robin McClurg, winner of the annual James B. Peterson Concerto Competition held at UNO in March, will be the featured soloist in the spring performance of the UNO Symphony Or-

chestra tonight. McClurg, a clarinetist, will perform the final movement of Mozart's "Concerto to Clarinet."

Each year, the winner of the competition receives a cash award and is featured in a solo performance with the orchestra. McClurg, a senior music major from Omaha, is the eighth recipient of the award, which honors James Peterson, chairperson of the UNO Music Department from 1953 to 1976.

The concert begins at 8 p.m. in the Performing Arts Center Recital Hall. The concert is free and open to the public.

Single-parent workshop

A free "Workshop for Young People Living in Single-Parent Families" is being sponsored by the UNO Women's Resource Center, Saturday, April 28. It will be held from 1 to 4 p.m. at UNO's Religious Center, 101 N. Happy Hollow Blvd.

The workshop is for individuals 5 to 15 years of age who live in single-parent families for other types of non-traditional families. The workshop will be conducted by Alison Wilson, a UNO student and a single parent who is a volunteer at the WRC.

The workshop will include group discussions led by persons who have experienced their parents' divorce and/or were raised by a single parent. Also included will be entertainment — mov-

ies, juggling and storytelling.

From 1:15 to 2:15 p.m., as the youths meet at the Religious center, a discussion group for their parents will be held in room 301 of UNO's Student Center. Parents will then join the students in the Religious Center at 3:15 p.m. for a concluding discussion.

The workshop is being funded by Student Government with additional assistance from the WRC. To register, contact the WRC at 554-2730.

BRAN flakes

"Bicycling Across Nebraska" is the focus of a free presentation planned from 6:30 to 8 p.m. Sunday, April 29 at UNO. Sponsored by UNO's Outdoor Venture Center, it will be held in room 102 of the Health, Physical Education and Recreation Building.

Speakers will be John Wupper and Ray Weinberg, chief planners of the annual Bicycle Ride Across Nebraska (BRAN). In addition to sharing their experiences, they'll show slides of individuals from all walks of life — young and old — who have bicycled across the state.

The public is invited.

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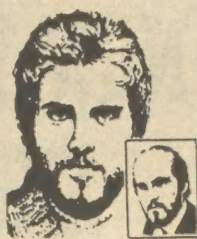
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**NEW YORK ROCK
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Copyright piracy fueled by 'larcenous' pricing policies

By Peter Titus

The writer is a rock journalist who works out of New York.

For the U.S. music industry, the worst problem in the world today isn't mass hunger or the threat of nuclear war. It's copyright piracy — the kind involved in the illicit duplication and sale of popular music records and tapes. The case against piracy, however, is surrounded by considerable hypocrisy and outright misinformation. For that reason it's worth asking who the real pirates are. How do they operate?

Three kinds of activity are being fought: counterfeiting, or the sale of records and tapes identical to the legitimate product in appearance and quality; bootlegging, which involves use of unlicensed recordings of live performances; and piracy itself — the open sale of music manufactured without permission.

The Sound Recording Act of 1972 put the whole problem under Federal Jurisdiction and since then FBI antipiracy raids have been a common news item, netting millions of illegally manufactured records and tapes. In 1982 alone, their haul was worth \$65 million.

This close collaboration between Big Music and the police was dramatized in 1980 at a fete attended by hundreds of business leaders and government officials when the Recording Industry Association of America (RIAA) presented its annual "cultural" award to FBI director William Webster.

More recently, the antipiracy focus has been on international violators. Media lawyer William Warren reported in *Billboard* that: "One-third of all recorded music piracy emanates from Southeast Asia. It has been estimated that the U.S. industry suffers the loss of \$300 million to \$400 million a year from cassette piracy in this region."

The RIAA proposes "big-stick" measures to

fight this. The U.S., they argue, should withhold special trade status from underdeveloped countries unless they beef up protection of "intellectual" property.

However, amid all the rhetoric, the roots of music piracy have never been explained. What conditions in the industry encourage piracy? What is special about recorded sound?

The main factor is highly embarrassing to Big Music. It is the huge gulf that exists between production costs and consumer prices.

Records and tapes are amazingly cheap to make. Commercial plants charge about 70 cents apiece for 12-inch LPs, including a simple jacket and shrinkwrap (if at least several thousand copies are ordered). But big record companies — with access to top-of-the-line, high-speed equipment, and press runs that number into hundreds of thousands of copies — enjoy vastly superior economies of production that bring the unit price down to a small fraction of this.

Criminals don't normally benefit from comparable efficiencies. But they don't have to if the market price is high enough. That has been assured by the larcenous pricing policies of Big Music.

A hit record represents the purest form of monopoly. This extraordinary fact is the source of enormous superprofits in the music business, and throughout the culture industry in general. Michael Jackson's "Thriller" for example knows no competition. It is a unique commodity under the control of a single company, Epic Records. As such, the demand for "Thriller" is the same as that for any commodity that has been cornered by an individual or cartel. They can set a price out of all proportion to real costs. That is why hits like "Thriller" that are incredibly cheap to make

on a per-unit basis, do not sell for a correspondingly low price.

In one notorious case last December, Atlantic Records actually raised the list price for three top-selling LPs, by the Rolling Stones, Genesis and Yes, to \$9.95 — an all-time high.

Thus, ample room is created for illegal producers, even if they can't exploit the production costs of major labels.

Big Music of course denies this rationale. It points to the pirates' ability to avoid certain expenses embodied in the legitimate product. These include artist royalties (5 to 10 percent of list price), union trust fund fees (less than one percent), songwriter royalties (4.25 cents per composition), and promotion costs (anywhere from zero to 15 cents per unit). However, these amounts could not conceivably account for the flourishing state of pirate activity.

Take "Thriller." Because Epic can place pressing orders numbering millions of copies, manufacturing costs are cut to the bone. Realistically they can be estimated at no more than 20 cents per unit (pirates might have to pay up to 50 or 60 cents). The album lists for \$8.98. With a 50 percent discount to vendors, that comes out to an income of \$4.50 per unit for Epic. Even after subtracting royalty dues, Epic still gets about \$3.10 — a stunning profit of more than 900 percent on an investment of only 30 cents, including a generous 10 cents for promotion.

Because of this, pirates can make a profit of up to 500 percent, even if they sell to vendors at a cut-rate \$3, as they must in order to muscle into the market.

Contrast this to a scenario wherein Epic makes a modest 10 percent profit. The list price of "Thriller" would be about \$3.50. Of

this, the record company's \$1.75 would still cover all royalties and fees, as well as manufacturing costs. But the pirate — forced to cut his selling price to less than \$1.75 — would find his profit rate slashed to 75 percent or less. That is nowhere near the levels that encourage today's proliferation of criminal activity, despite the fact that royalties continue to be evaded.

The price structures described here are not a pipe dream. They are illustrated every day in the music business. For instance, MCA Records is presently offering a line of LPs to large-volume vendors at only \$1.50 each.

However, apologists for superprofits point to the fact that most records lose money. The few hits must support these losers, a problem pirates don't have because they concentrate exclusively on popular work. In other words, legitimate producers have a much higher overhead.

But such reasoning ignores the realities of the industry. So-called losers are those records that are thrown on the market with little label support in the off-chance they will prove popular. That many don't survive is directly due to the low priority placed on bringing new music to the attention of the public. Far from gobbling up the profits from hit records, such music suffers from the all-consuming drive to find and exploit a small number of large-selling records at the expense of everything else.

Certainly pirate sales deprive artists and songwriters of income. But such activity — purely parasitical as it is — could not exist except for the superprofit conditions that prevail in the Big Music jungle. Until that system is changed, the pirates will have a field day, no matter how many laws are passed, or how many cultural awards are handed out to police agents.

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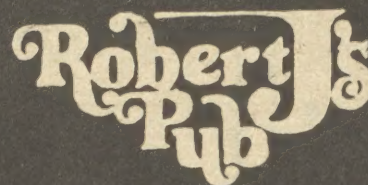
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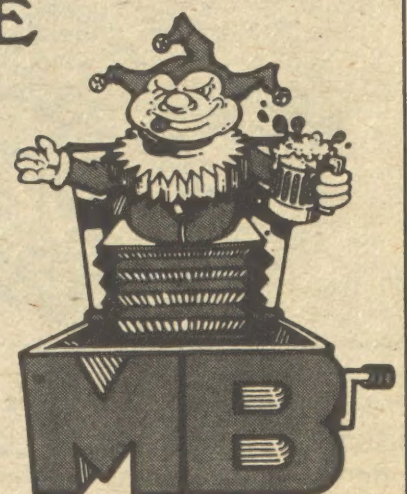
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Area photographers unite in 'unique' Joslyn exhibit

By KENNY WILLIAMS

Imagine spending three hours covered with oil, submerged in six inches of water surrounded by fern leaves floating nearby.

This was among the experiences of Gina Washburn and Clark Radcliffe of Lincoln. The two were models in "2 X 20," a photographic exhibit which opens at the Joslyn museum tomorrow.

The exhibit is the project of UNO instructor Larry Ferguson and Lincoln photographer Roger Bruhn.

"The show was a brainstorm of Ferguson and I," Bruhn said. "We wanted an exposition of photographic styles. We wanted an exhibit that represented the stylistic characteristics and diversity for each photographer."

To achieve that goal, Bruhn said he and Ferguson tried to assemble a group of photographers "totally unlike each other, who would do things very differently."

They brought together 20 area photographers to photograph the same two models. Hence, the name of the show, "2 X 20." The photographers were free to create the visual images they wanted, as long as the same two models were used.

The results were astonishingly different. Some used the models in a straightforward manner, others wrapped them in yards of colorful fabric. Some, like Omaha photographer Jim Krantz, created extremely unusual settings.

"He had us lay in six inches of water for about three hours," Washburn said. A Lincoln student and accomplished model, Washburn said the effect was quite different.

"He took the photos in his studio," she explained. "He had a galvanized steel pool, about 15-feet-by-15-feet, lined with black plastic. Then oil was rubbed on our bodies to bead the water." She said Krantz then added large fern leaves to enhance the effect.

Washburn said the photographic effect was similar to an optical illusion, which a viewer needs to study to figure out.

Radcliffe, a Lincoln auctioneer, said he was chosen as one of the models because previously he had worked with some of the photographers,



Two of 40 . . . two photographs from the collection of "2 X 20."

Carol Dobrovolsky

had some free time and "was willing to do what the photographers asked." He said some of the photographers used very elaborate setups, like Krantz, while others chose simple settings like his own house.

Radcliffe said the easiest photos to shoot were those in which the photographers treated the models "like an object. 'Stand this way, face this way, twist around here,'" he said.

The pictorial interview was more difficult to shoot "because the photographer wanted you to reveal something about yourself," Radcliffe said.

The show took more than a year to complete. Two photographs by each photographer are included in the exhibit. Some of the locations for shooting include country roads, zoos, abandoned warehouses and studios.

Both Radcliffe and Washburn said they could not pick out a favorite photograph. Radcliffe said that each photo was "completely different and unique." He said some of the photos he found appealing do not appear in the show.

Bruhn said that he and Ferguson were very pleased with the show. "The show did exactly what we hoped it would demonstrate," he said.

Bruhn's two photographs were taken in the studio, where he said he had control over the lighting and was able to create portraits of the models' faces. He said the pictures were then blown up larger than life-size.

Other Omaha photographers participating in "2 X 20" are Vanessa Barrett, Jim Butkus, Monica Dunlap, Kat Moser and Marcia Wallace. Lincoln photographers include Lynn Dance, Julie Dean, Carol Dobrovolsky, Bill Gangel, Susan G. Horn, Keith Jacobshagen, Margaret MacKichan, P.D.T. Monson, Anthony Montoya and David Read. Former Lincolnsites Gary Goldberg, now of Wichita Falls, Texas, and Sandy Wassenmiller of Somerset, New Jersey, complete the group of photographers.

The exhibit will be open to the public 10 a.m. to 5 p.m., Tuesday through Saturday, and 1 p.m. to 5 p.m. Sunday. Admission to the museum is \$2 for adults and \$1 for children 12 and under. "2 X 20" will appear April 28 through June 24.

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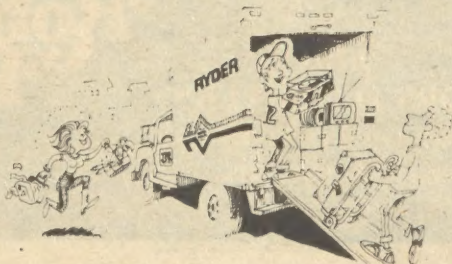
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Sports

UNO splits with Bluejays; can seal playoff berth today

UNO could be playing its most important game of the season so far when it tries to seal a playoff berth against Morningside today in Sioux City, Iowa.

The Mavs need only one win in the double-header to clinch a spot in the North Central Conference playoffs set for May 4-5 at Mankato State. A sweep would give the Mavs, 7-1 in the league and 13-10 overall, the outright Southern Division championship.

"I'm real pleased with the guys so far," said head coach Bob Gates. "We still have some things we need to work on, but overall I'm happy."

Other probable teams in the playoffs include South Dakota State, Mankato State and St. Cloud State, Gates said. Clutch hitting has been a key on the Mavs' route to the playoffs. As a team, UNO is hitting .288. Third baseman Ed Dineen leads the Mavs with a .424 average. He also is the club leader in home runs with four.

Behind Dineen are freshmen Mike Grandenett and Dick Dineen. The two are hitting .373 and .333, respectively. UNO's freshmen corps have been a delight to Gates. "I'm real pleased with the way the freshmen have come along," he said. "They're all making a contribution."

Centerfielder Jim Palensky is the other freshman in the starting lineup. He's hitting .245 with one home run.

The pitching staff is led by John Weatherly, who owns a 2-2 record and a 2.38 earned run average. Behind him is senior Joe Mancuso. The 5-10, 150-pound righthander is 3-1 with a 3.86 ERA. The staff as a whole has a 4.71 ERA.

Gates said pitching could be a factor during the stretch of the season. It was definitely a key in UNO's split double-header with Creigh-

ton Tuesday.

Starter Weatherly held a 6-2 lead in the first game before the roof fell in. With two outs, the Bluejays hit two consecutive singles with runners on base to score three runs. A fourth run scored on a wild pitch.

In the sixth inning, Creighton's Brad Zach clubbed a solo home run to give the Bluejays a 7-6 lead.

The Mavs came back in the seventh, though, when Joe Mancuso scored on an infield out by Mark King.

However, a single by Zach in the bottom of the seventh scored Elvis Dominguez from second base to give the Bluejays an 8-7 win.

UNO came back to win the nightcap 7-3.

In that game UNO took a 2-0 lead on a two-out rally in the second inning, highlighted by four straight singles that scored Pat Gibbons and Ed Dineen.

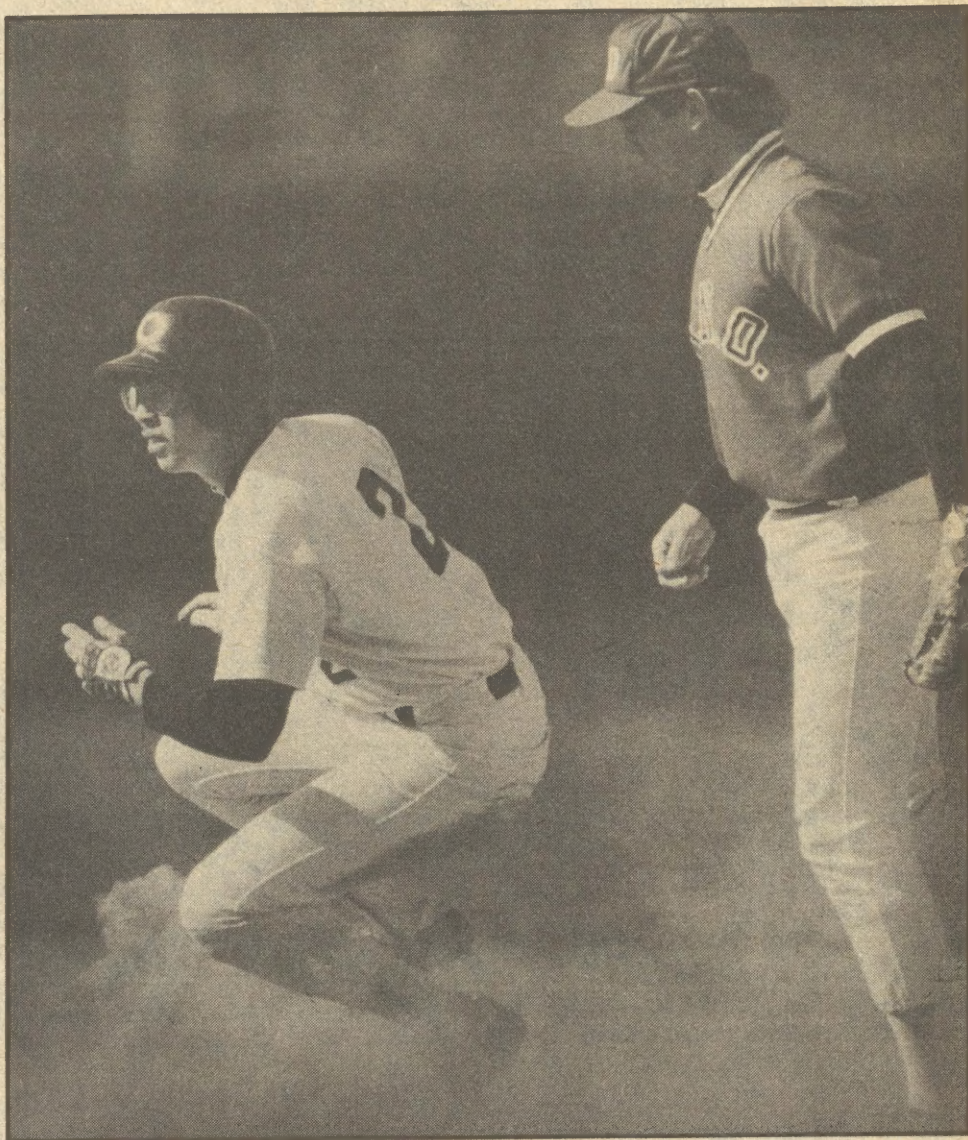
Mark King homered in the third inning to increase the UNO lead to 3-0. Creighton countered in its half of the inning by scoring two runs on an error by Dick Dineen.

The Mavs scored four more runs in the fourth on Creighton miscues. An error, four walks and two singles enabled UNO to stretch its lead to 7-2.

Creighton's other run came on a bases-loaded walk in the fifth inning.

Mancuso took the loss for the Mavs in the first game after coming in to relieve Weatherly. Mancuso's record dropped to 4-2. Barry Park won the second game. He's now 3-1.

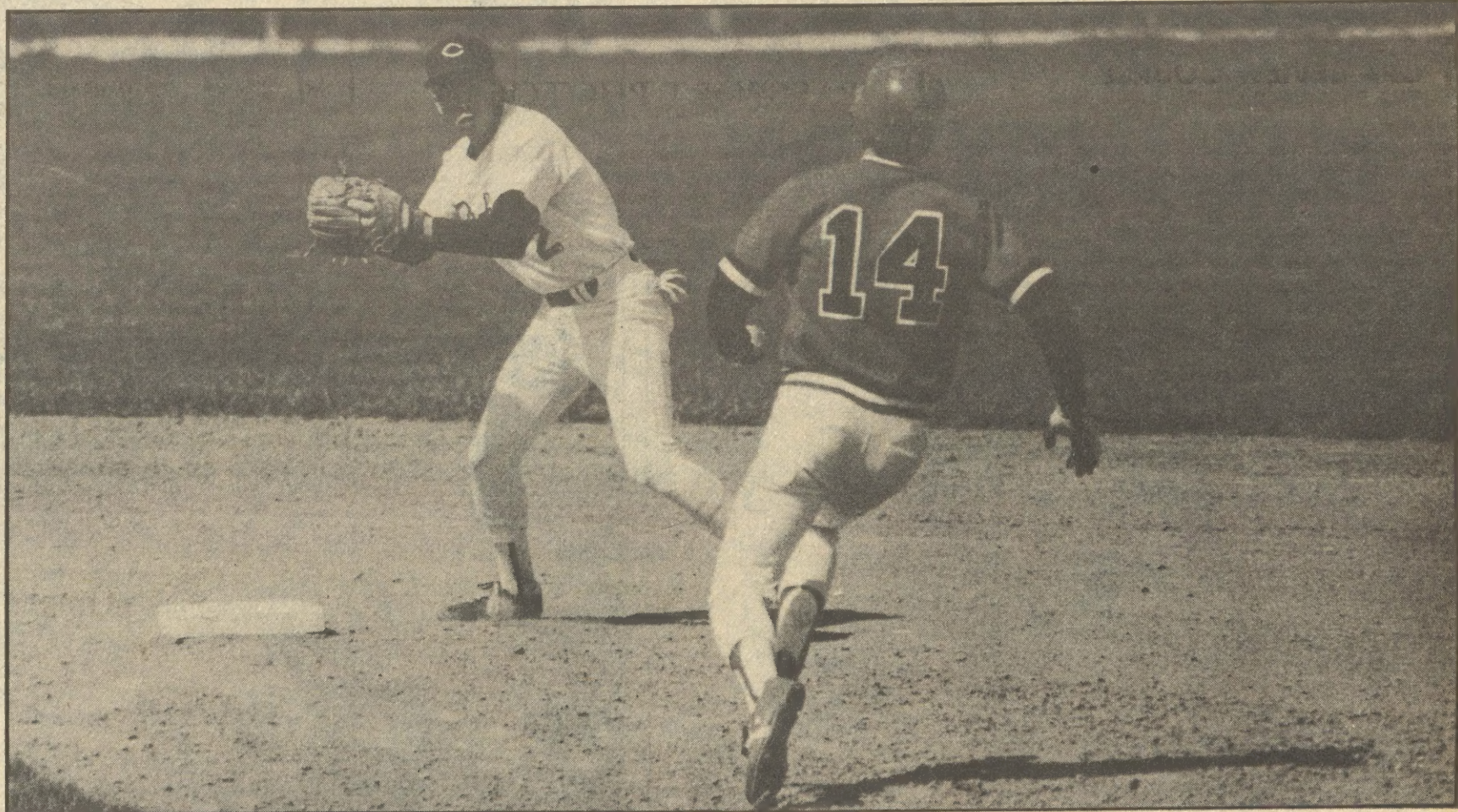
Gates was critical of Weatherly's performance on the mound in the opener. "John had a 6-2 lead and lost it," he said. "He just wasn't tough out there."



Kenneth Jarecke

Getting away clean . . . Creighton's Elvis Dominguez steals second base as UNO's Bill Lynam watches.

Waiting for him . . . Creighton's Elvis Dominguez awaits the arrival of UNO's Ed Dineen, whom he will tag out.



Lynn Sanchez



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Buda hopes for an improved offense in spring game

By ERIC OLSON

After fumbling four times in last week's scrimmage, UNO's offense should be much improved in Sunday's Spring Game, according to Coach Sandy Buda.

The Mavericks will use fewer offensive and defensive schemes, Buda said, because the team must exchange game film with Northeast Missouri State, UNO's first opponent. "Execution should be there because we'll be playing a vanilla game," he said. "There will be less thinking and more reaction."

The coach said he is urging his running backs to have sticky hands. "We didn't take care of the ball last Friday," Buda said. "That's something we will have to concentrate on."

Despite the fumbling, Buda thinks the running game may be one of the strongest points in the Maverick attack. Sophomore Dave Gilchrist led UNO rushers in two scrimmages, gaining 140 yards this spring. Junior Mark Gurley has rushed for 116 yards in three scrimmages.

Buda also singled out No. 1 quarterback Randy Naran, No. 2 split end James Quaites and No. 1 flanker Tim Krof as having exceptional springs.

Naran, a senior from Omaha Westside, has completed 59 percent (23-39) of his passes for 272 yards and one touchdown. He holds the record for most completions in a game (25 vs. Augustana last year) and in a season (177 last year).

Quaites has 10 receptions for 155 yards and one touchdown.

The 6-foot, 185-pound Quaites, an Omaha Northwest graduate, was the leading receiver for the Mavs last year, catching 47 passes for 910 yards.

But Buda is also proud of sophomore Tim Krof, who has made 11 receptions for 208 yards. Krof was moved from No. 2 split end to flanker to give the offense versatility. "With our 45-man travel limit, we need players that can go in and play more than one position," Buda said.

As a result of Buda's move, junior Don Brummer became the No. 2 split end after being a flanker.

Overall, Buda said he is pleased with the progress of the squad. "We've definitely improved some areas, and there has been good competition in the offensive line, backfield and defensive secondary."

On the offensive line the battles among the centers and guards have been tremendous, he said. It appears Charlie Hagan, a 5-11 senior from Lawrence, Kan., has won the center's position on the No. 1 offense. Pat Kiehn and Bruce Ferrell will be the No. 1 guards.

Bob Rupp, Darryl Peitzmeier, Parnell Bryant and Ray Stahla are the defensive backs.

Defensively, the linebackers have been a point of contention this spring for Buda. Keith Coleman, Mark Watkins, Steve Hoy and Gary Keck make up the No. 1 linebackers.

In the Spring Game, the No. 1 offense and No. 2 defense compose the Red team. The No. 1 defense and No. 2 offense makes up the White team. The rest of the squad will be divided up evenly.

Last year, the Whites defeated the Reds 30-27 on a late touchdown pass from Mark Sanchez to Randy Schaefer. The Reds had come from behind for a 27-23 lead with fourth quarter drives that resulted in a touchdown and field goal. The Reds opened scoring on the first play of the game on a 71-yard touchdown pass from Naran to Quaites.

Naran led all passers with nine completions on 13 attempts for 186 yards.

UNO has three players who will miss Sunday's game. They are split end Walt Mertz, cornerback Ruben Martinez and defensive tackle Roger Cook. Tight end-punter Jon Hart will only punt.

Listed as questionable are running back Mike Rzewnicki and defensive tackle Mike Birge.

Kickoff for the annual Spring Game is set for 1:30 p.m. at Caniglia Field.



Kenneth Jarecke

Line drill . . . The UNO football team runs drills in preparation for the spring's climax, the Spring Game. The annual game is set for 1:30 p.m. at Caniglia Field on Sunday.

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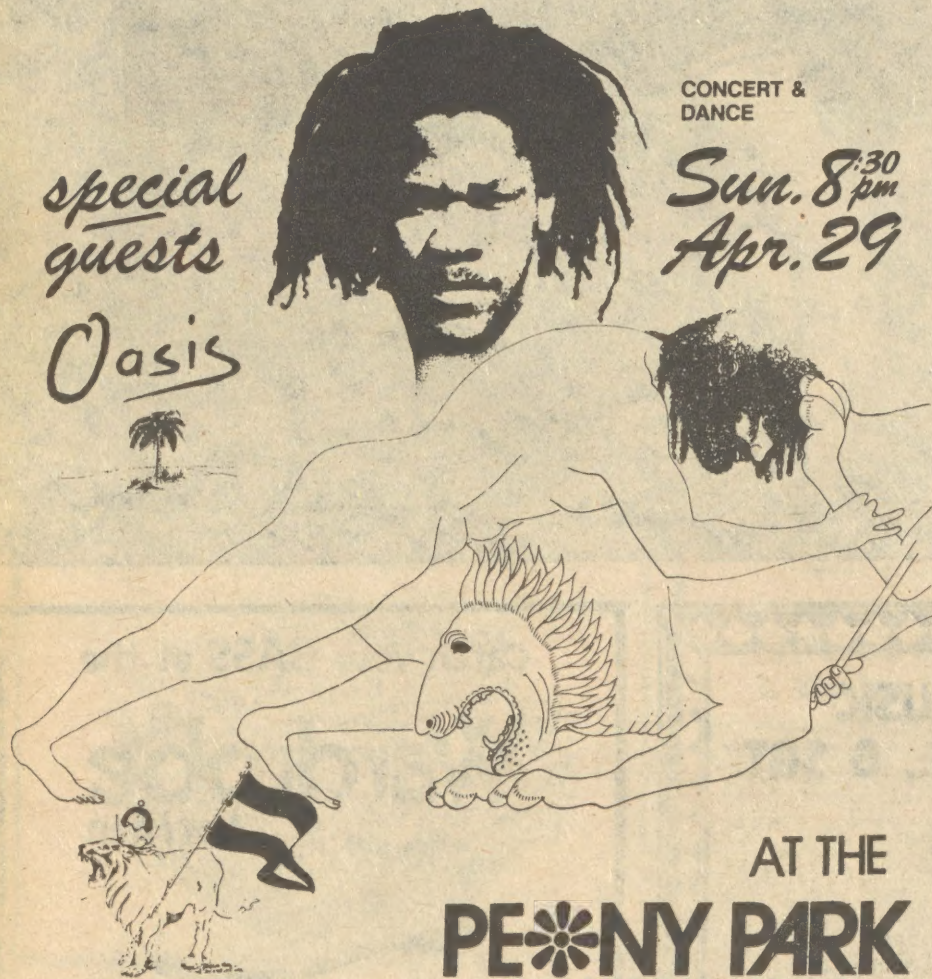
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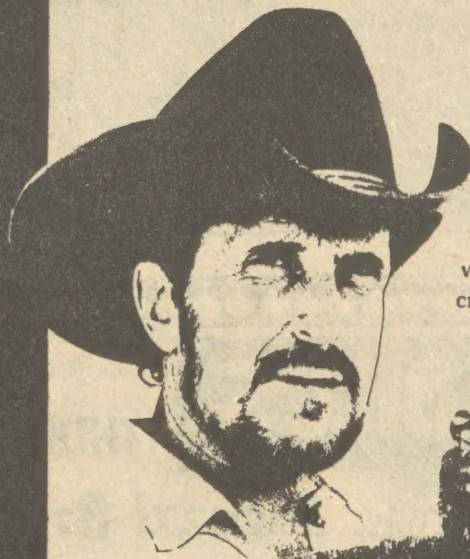
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Softball team strives for consistency down stretch

Although the UNO softball team's earned run average is 1.14, Coach Chris Miner thinks the pitching could be better.

"Our pitching is not as good as it could be," she said. The pitchers have occasional lapses of consistency, Miner said, and that has cost the 8-8 Lady Mavs some games.

Freshman Sheila Cech leads UNO pitchers, with a 0.53 ERA and 4-4 record. "Sheila has been up and down at times," Miner said. "She's been coming along fine for a freshman, and she's going to get better."

Deb Hensley has a 2.05 ERA and 4-4 record. Miner said Hensley has been more consistent, despite her higher ERA. "She's been doing

super-well for us," she said.

UNO will try to iron out its inconsistency this weekend at the North Dakota State Tournament in Fargo. The tourney will be one of UNO's last chances to see league competition before the North Central Conference Tournament May 4-5 in Sioux Falls, S.D.

Last Monday, Augustana, the tournament's host team, handed UNO a pair of losses. Diane



Hensley

Steinbronn's two-out RBI single in the bottom of the seventh inning of the opener capped a two-run rally that gave the Vikings a 4-3 win.

The Lady Mavs scored three times in the top of the seventh, powered by Tammy Walker's two-run single.

Augustana won the second game 3-1, when pitcher Kristen Oseth tripled in two runs in the bottom of the sixth. The losses dropped UNO to 3-4 in the NCC.

Miner attributed the losses to errors made by the squad. "We've done some things that have cost us," she said. "That comes from being such a young team."

However, Miner is cautiously optimistic about the team's performance in the hitting department. "We seem to out-hit everyone," she said. "But our timing isn't right. We leave people on base and are a little erratic."

As a team, the Lady Mavs are hitting .260, led by Kathy Gass' .353. Shortstop Karol Ulmer and Deb Hensley are hitting .340 and .326, respectively.

After this weekend's tournament, the Lady Mavs will return home to play a doubleheader with South Dakota at Clausen-Westgate Field Monday. On Tuesday, UNO will play Creighton at Dill Field.

Notes

The UNO track teams will compete in the Drake Relays today and tomorrow in Des Moines, Iowa.

Tim Freeburg, Mike Bridges and Tracy Slobodnik are the only Mavericks competing in individual events. Freeburg will run the intermediate and high hurdles, while Bridges and Slobodnik are entered in the triple jump and pole vault.

Five relay teams will run for the men. Rich Bravo, Lawrence Allen, Mike Wellington and Bridges compose the 400-meter

team. Willie Moore, Greg Mingo, Bravo and Allen make up the sprint-medley team, while Duane Steuvers, Phil Dew, Gerald Harder and Mike Jones compose the 3,200-meter team.

Freeburg, Wellington, Steuvers and Jones make up the 1,600-meter team, while Byron Murrell, Al McLaughlin, Jones and either Harder, Dew or Steuvers form the distance medley.

The women's team has entered only the sprint medley squad. That team is made up of Zel Fowler, Kristi Bundy, Becky Wilson

and one of two other possible runners.

Triathlon clinic gets closer

Hurry, hurry, hurry! Time is running out to register for the UNO Triathlon clinic, which is scheduled for May 5. The clinic begins at 8:30 a.m. and ends at 4 p.m. The cost is \$15, and participation is limited to registrants. Deadline for sign-up is Monday, April 30.

Classifieds

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